Church Chorister

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THE

CHURCH CHORISTER;

BEING

A MANUAL

FOR

TRAINING SINGING BOYS.

BY

WALTER B. GILBERT,

MUS. B. OXON.,

ORGANIST OF TRINITY CHAPEL, TRINITY PARISH,

NEW YORK.

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"He set singers also before the altar, that by their voices they might make sweet melody, and daily sing praises in their songs." — ECCLESIASTICUS xlvii. v. 9.

NEW YORK:

E. P. DUTTON AND COMPANY,

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1872.

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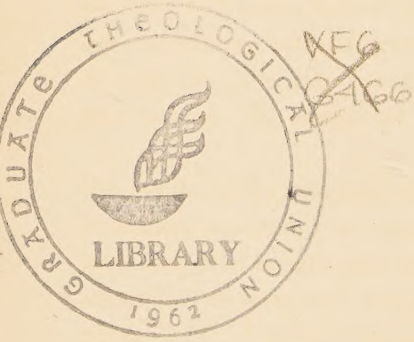

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INTRODUCTION.

In the use of this book, much will depend upon the patience of the Instructor. He will probably find that, although some little trouble — combined with firmness and kindness — is required from him, yet, it is possible to kindle such a love of church music amongst choristers, that it often becomes a real pleasure to see the interest evinced by them for this Divine art; and many pleasant reminiscences are treasured up by the writer, respecting the spirit of emulation manifested by certain choristers of past days.

The first step in the formation of boy choirs, will be the gathering together of a sufficient number of candidates, from which, those blessed with good ears, and who upon examination show some little appreciation of musical sounds, can be selected. The number will depend very much upon the size of the church in which they are to sing. From ten to eighteen, or twenty, is the general number.

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Perfect order must be maintained in the choir room; otherwise a laxity will prevail, which may ultimately lead to bad results.

Boys of unruly disposition should be avoided, no matter what their voices may be; as a general rule, an obedient boy with a tolerable voice is of more value in a choir than a disobedient child with a superior voice.

To test the voices, let a promiscuous series of sounds — within the compass of middle C to A (thirteen notes) be struck upon a piano-forte, and, as each note is played, let the candidate be requested to sing it to the Italian A (*Ah*). A few notes — some eight or nine — tried in this manner soon determines the applicant's ability.

The choir room should be furnished with a good instrument, piano, organ, or melodeon. Choristers should not be practiced with inferior instruments of the melodeon or harmonium class; if they are, they will probably imitate the nasal tone generally produced by these instruments, and perhaps destroy the quality of their voices. The ear is a sensitive member of the body, and in the case of children, very imitative.

The cultivation of a pure tone is a point to be insisted upon on all occasions, and this cannot be

acquired unless the practicing instrument is possessed of a pure tone also.

The choir room should also possess a black board, ruled with music lines, and placed in such a position that all can see it, and on the black board — each chorister being provided with a copy of this work — the teacher will be able to illustrate and amplify the lessons and examples here given.

When somewhat acquainted with the elementary portion of this work, it will be advisable to make each chorister sing by himself, the piece under consideration. By this plan not only will the boy acquire confidence, and the Teacher become versed in the peculiarities of each voice, but also many convenient opportunities will occur for correcting errors, mispronunciation, defects of tone, and other impediments to good singing, which seem inevitable when choristers are practiced in a body.

The general custom of rehearsing a body of choristers together, in music with which they have little or no knowledge, is wrong, and the larger the choir the greater are the evils produced. Each chorister should be practiced in his part separately, and when the whole choir are at rehearsal, there should be a separate study of each part, be it Alto, Tenor, or Bass, until perfect, and then only should they prac-

tice together. Unless some such plan as this is adopted, good choir singing will not be possible.

In order to attract the greater attention of the choristers to the important parts of each subject, CAPITAL LETTERS have been freely used. This idea may have its advantages.

The chapters differ much in length, and one of the shortest of these — with such remarks as the teacher may feel disposed to make — will be found long enough for a lesson. The longer chapters can be divided into as many lessons as the teacher may determine, some regard being paid to the capacity of the pupils, and also be it remembered, that no portion of the work is to be used until the previous lessons are thoroughly fixed in the pupils' minds. This is important, and if adhered to will save much after trouble.

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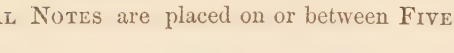
THE CHURCH CHORISTER.

CHAPTER I.

NAMES OF THE NOTES.

. MUSICAL NOTES are placed on or between FIVE LINES.

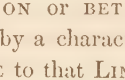
EX. 1.
THE FIVE LINES.



These FIVE LINES are called the STAFF, and they also make FOUR SPACES between the lines.

The names of the notes ON or BETWEEN these FIVE LINES are governed by a character called a CLEF, which gives THE NAME to that LINE on which it may be PLACED. For instance: —

EX. 2.
THE TREBLE CLEF.

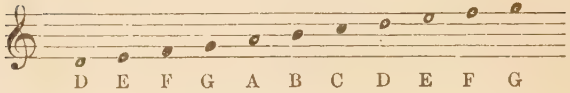


This CLEF, being placed on the SECOND LINE, determines that LINE as G. So this is called the G or TREBLE CLEF, and all Notes that happen to be placed on that SECOND LINE, are called G.

The Notes are named after the first seven letters of the Alphabet, A B C D E F G.

The TREBLE NOTES are:—

Ex. 3.



D . . . . Under the Lines.
E . . . . On the First Line.
F . . . . The First Space.
G . . . . On the Second Line.
A . . . . The Second Space.
B . . . . On the Third Line.
C . . . . The Third Space.
D . . . . On the Fourth Line.
E . . . . The Fourth Space.
F . . . . On the Fifth Line.
G . . . . Above the Lines.

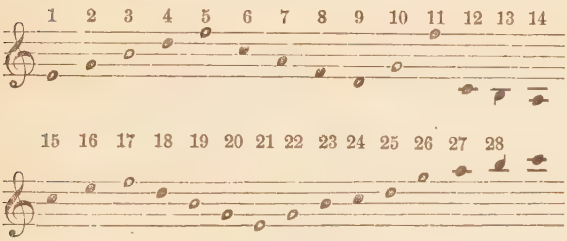
Sometimes Notes are required below or above those already given; such extra Notes are placed on or between additional Lines, termed LEGER LINES, in this manner:—

Ex. 4.
NOTES BELOW THE STAFF.

Ex. 5.
NOTES ABOVE THE STAFF.

We will now read the Notes in the following example: —

Ex. 6.



NOTE. — The instructor will ask the names of the Notes in the above example, indicating them by their numbers, which are placed over them for reference in teaching.

CHAPTER II.

NOTES AND RESTS.

By the form, or shape of a Note, is governed the DURATION of SOUND it represents.

1. The SEMIBREVE 𝅝, or whole note, is a round open note.

2. The MINIM 𝅗𝅥, or half note, is made in a similar way, but with a STEM.

3. The CROTCHET ♩, or quarter note, is a *black dot* with a stem.

4. The QUAVER, ♪, or eighth note, is the same as the Crotchet, but with a tail.

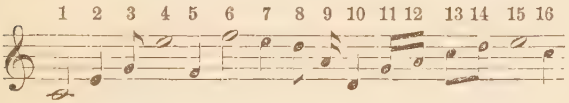
5. The SEMIQUAVER 𝅘𝅥𝅯, or sixteenth, is the same as the Quaver, but with TWO tails.

These five characters are the Notes generally used in Vocal Music, and their DURATION or VALUE is as follows: —

Knowing now the NAMES OF THE NOTES, and their VALUE, we will read the next example, with

their time value, as C Minim, E Crotchet, and so on to the end.

Ex. 7.



NOTE. — The Teacher to examine on the above Example.

As NOTES represent SOUND, so do RESTS represent SILENCE; and we shall find that for the TIME value of any of the Notes in the previous example, we have its equivalent in RESTS of corresponding value. Observe, therefore, that as NOTES have their VALUE or duration in SOUND, so have RESTS in the matter of SILENCE.

The RESTS are as follows:—

1. The SEMIBREVE REST is a thick stroke placed UNDER a line.

Ex. 8.
SEMIBREVE REST.

2. The MINIM REST is a thick stroke placed ABOVE a line.

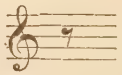
Ex. 9.
MINIM REST.

3. The CROTCHET REST is an upright line with a hook turned to the RIGHT.

Ex. 10.
CROTCHET REST.

4. The QUAVER REST is similar to the Crotchet Rest, but turned to the LEFT.

Ex. 11.
QUAVER REST.



5. The SEMIQUAVER REST is made in the same way as the Quaver Rest, but with *two* hooks turned to the left.

Ex. 12.
SEMIQUAVER REST.

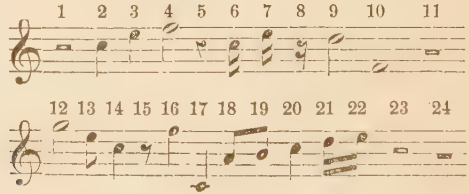
The following are therefore the NOTES representing SOUND, and the RESTS representing SILENCE:—

Ex. 13.
NOTES.

Ex. 14.
RESTS.

Read the next example of NOTES and RESTS, with their proper names.

Ex. 15.



NOTE. — The Teacher to examine on the above.

CHAPTER III.

BEATS.

The duration of the Notes and Rests given in the last chapter, requires some guide beyond that of their mere value; and in order to measure their duration with precision, we must make certain motions with the Right hand, which are generally called Beats, or Beating the Time.

Let the Right hand be slightly elevated, not higher than the shoulder.

Now move it towards the ground; at the same time say one.

Ex. 16.

Pass the right hand towards the left, and say two.

Ex. 17. 2

Make a slight curve towards the right, and say three.

Ex. 18.

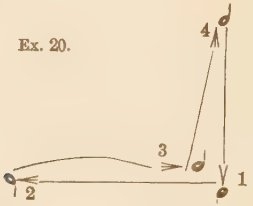
Then elevate the hand as you began, and say four.

Ex. 19.

This BEATING, or COUNTING TIME, must be tried several times until perfect, care being taken that the BEATS are made as EVENLY as possible.

This method of BEATING TIME we shall now be able to APPLY TO THE NOTES, commencing with Crotchets.

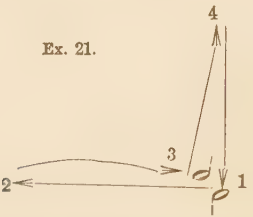
Ex. 20.



Beat as before, but instead of saying *one*, *two*, *three*, *four*, say CROTCHET, CROTCHET, CROTCHET, CROTCHET. Repeat this several times, and let it be understood that each CROTCHET is of the same value as A BEAT.

A MINIM will be in value TWO BEATS, being, as previously explained, TWICE AS LONG as the CROTCHET.

Ex. 21.

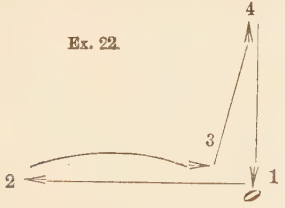


Beat the FOUR BEATS, and now say MINIM to every other beat.

Repeat several times, and note well that each MINIM is of the value of TWO BEATS.

A SEMIBREVE will last during FOUR BEATS, being TWICE AS LONG as the MINIM.

Ex. 22.



Repeat several times.

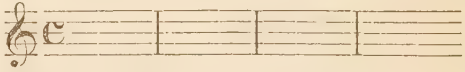
2

CHAPTER IV.

BARS, TIME, DOT, AND TIE.

MUSIC is divided in such a way that each section has a certain number of beats, and these parts are called BARS or MEASURES.

Ex. 23.



A BAR of COMMON TIME contains FOUR CROTCHETS, or their equivalents, and COMMON TIME is denoted by a 𝐂 placed at the commencement of a piece of music, immediately after the Clef, as shown in the preceding example.

NOTE. — The old Church writers had four ways of marking this time: 𝐂, 𝐂, 𝅝, and 2.

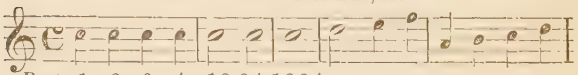
The first, 𝐂, was intended for very slow time.

The second, 𝐂, for ordinary time.

The third, 𝅝, and fourth, 2, for quick movements.

Read the following in good time, MAKING THE BEATS as previously explained.

Ex. 24. READ CROTCHETS, ETC.



This example is concluded by what is called a DOUBLE BAR, which character shows that a piece or a portion of it is finished.

In the next example, name the beats aloud belonging to the RESTS as well as the Notes.

EX. 25. SEMIBREVE, MINIM, ETC.

In the following example, Quavers are introduced; TWO QUAVERS are of course READ TO ONE BEAT.

EX. 26. CROTCHETS, QUAVERS, ETC.

Our next exercise in reading contains SEMIQUAVERS — FOUR of which being of the VALUE OF ONE CROTCHET, are read to ONE BEAT.

EX. 27. QUAVERS AND SEMIQUAVERS.

A Dot placed AFTER A NOTE, makes it HALF AS LONG AGAIN.

For instance, a DOTTED 𝅝. has the same value as THREE 𝅗𝅥 𝅗𝅥 𝅗𝅥

A DOTTED 𝅗𝅥. is equal to THREE ♩ ♩ ♩

A DOTTED ♩. is equal to THREE ♪ ♪ ♪

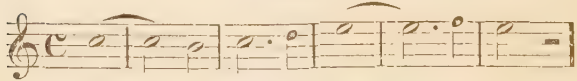
A DOTTED ♪. is equal to THREE 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

In reading the next example, say Dot wherever that character occurs, and remember that Rests are sometimes DOTTED with the SAME RESULT, in value, AS NOTES.

Ex. 28.

Sometimes a Tie or bind is used instead of the Dot, especially when the note is carried into the succeeding bar.

Ex. 29.



An ancient species of TIME was called Alla Breve. It is thus written: —

Ex. 30.

In this time we beat four MINIMS instead of four Crotchets, and the last note of the above example is called a BREVE, being TWICE THE LENGTH of the SEMIBREVE.

The BREVE REST is placed between the bars.

Ex. 31.
BREVE REST.

CHAPTER V.

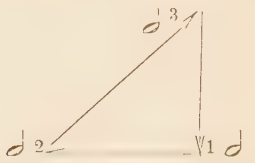
TRIPLE TIME, AND COMPOUND TIME.

BESIDES Common Time, we have other TIMES or MEASURES, which ARE ALL DERIVED FROM COMMON TIME. For instance, in the commencement of a piece in this form: —

Ex. 32.
THREE MINIMS IN THE BAR.

the UPPER FIGURE will give us the number of beats in the Bar, and the UNDER FIGURE tells us HOW MANY Notes are made TO THE SEMIBREVE.

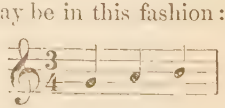
In the next example, beat THREE MINIMS IN THE BAR: —



Ex. 33.

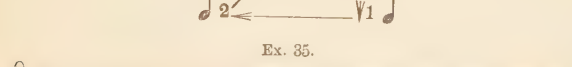
Another commencement may be in this fashion: —

Ex. 34.
THREE CROTCHETS IN THE BAR.

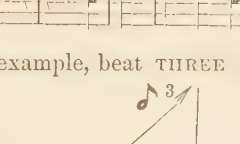


which will give THREE CROTCHETS IN THE BAR. So beat:—

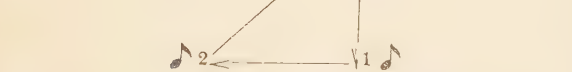
Ex. 35.



In the next example, beat THREE QUAVERS:—

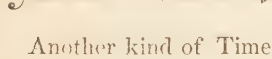


Ex. 36.



Another kind of Time is called COMPOUND TIME. It has Six Crotchets, or Six Quavers,

Ex. 37.

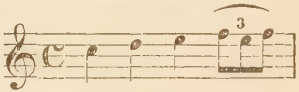


Ex. 38.

in the bar. In this kind of Time we make TWO BEATS in the bar; the FIRST BEAT to the THREE FIRST NOTES, the SECOND BEAT to the LAST THREE NOTES.

Sometimes THREE NOTES are WRITTEN TOGETHER, with a figure 3 OVER THEM, signifying that the THREE NOTES are to be sung TO THE TIME of ONE of the beats. These are termed TRIPLETS.

Ex. 39.



NOTE. — The Teacher to examine on the foregoing as may seem expedient to him.

CHAPTER VI.

INTERVALS.

In order to read or SING MUSIC, we must have a correct idea of the DISTANCE or INTERVAL of ONE NOTE, or sound, TO ANOTHER. This will lead us to the study of INTERVALS, which are either ASCENDING or DESCENDING; and in order to have a starting point or standard, we will take as our Pitch or Key Note.

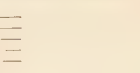
C

NOTE. — Let the C be sounded by a fork or instrument, and then let the Choristers sing it to the Italian A (Ah), being careful that *all* sing the Note in perfect tune and with steadiness.

Now try to sing the Note or sound that would naturally follow, ABOVE, that is,

D

NOTE. — The D to be sung.

In singing these TWO Notes: — 

we shall hear that they are separated from each other by an INTERVAL of a SECOND.

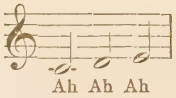
NOTE. — This interval of the Second to be clearly demonstrated to the Choristers by the Teacher, making them sing it together or individually several times, until perfect.

The INTERVAL following the SECOND from the Key Note would be

making that Note a THIRD interval.

Sing the three Notes we are describing to the Italian Ah, as before.

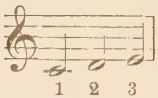
Ex. 40.



NOTE. — Let this be sung several times.

Now sing the same Notes to the figures, as here marked.

Ex. 41.



NOTE. — To be sung several times.

Seeing that these three Notes follow one another, we will now omit the middle Note, merely singing the FIRST and THIRD.

Ex. 42.

NOTE. — To be sung repeatedly.

Sing these two Notes now to the figures.

Ex. 43.

NOTE. — To be repeatedly sung.

This will perhaps explain how the Interval of the THIRD is made.

The next INTERVAL will be that of the FOURTH.

Ex. 44.

NOTE. —To be sung several times to the Ah, and then with the figures.

We will now omit the D and E from this example, and by singing the and correctly, we shall have the INTERVAL of the FOURTH.

NOTE. — To be sung several times.

The succeeding INTERVAL is that of the FIFTH.

Ex. 45.

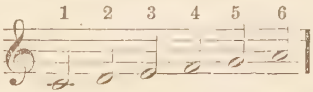
NOTE. — To be sung several times to the Ah, and then with the figures.

Omitting the D, E, and F, and by singing the first and last Notes of Example 45, we shall arrive at the INTERVAL of the FIFTH.

NOTE. — To be sung several times.

The next INTERVAL is that of the SIXTH.

Ex. 46.



NOTE. — To be sung several times to Ah, and then with the figures.

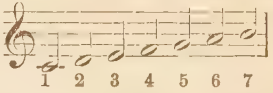
Omitting the D, E, F, and G, and singing only the

FIRST and LAST Notes of Example 46, we shall have the INTERVAL of the SIXTH.

NOTE. — To be sung several times.

The succeeding INTERVAL is that of the SEVENTH.

EX. 47.



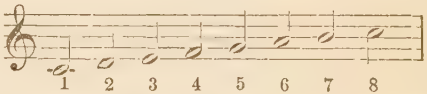
NOTE. — To be sung several times to Ah, and afterwards to the figures, the Teacher being careful that the seventh note is sung sufficiently sharp.

By leaving out the D, E, F, G, and A, and singing only the FIRST and LAST Notes of Example 47, we shall attain the INTERVAL of the SEVENTH.

NOTE. — To be sung several times.

The next INTERVAL is that of the EIGHTH, or OCTAVE.

EX. 48.



NOTE. — To be sung several times to Ah, afterwards to the figures, the Teacher still being mindful of the sharp Seventh.

As the KNOWLEDGE of INTERVALS is deemed so IMPORTANT, we will reproduce them in the following order: —

ASCENDING.

From to is a SECOND.

From to is a THIRD.

From to is a FOURTH.

From to is a FIFTH.

From to is a SIXTH.

From to is a SEVENTH.

From to is an EIGHTH, or OCTAVE.

From to is a NINTH.

From to is a TENTH.

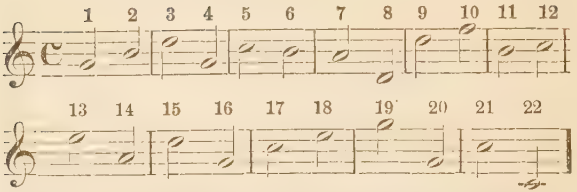
The above Intervals are given from C merely for example. They can be read the contrary way, as DESCENDING INTERVALS.

NOTE. — The pupils may be asked to sing any of the above intervals.

INTERVALS can be CALCULATED from any ONE NOTE TO ANOTHER; as, from to is a THIRD, to is a FIFTH, and to is a SEVENTH.

EXERCISE ON INTERVALS.

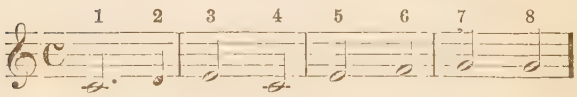
Ex. 49.



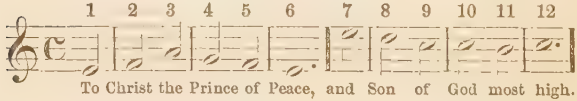
NOTE. — The exercise to be well understood by the pupils, and questions asked by reference to the figures.

EXAMPLES OF INTERVALS.

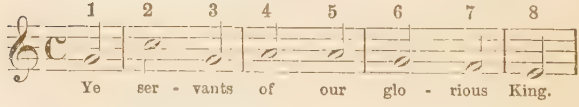
Ex. 50. GERMAN MELODY.



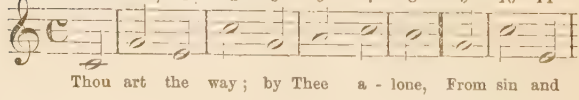
Ex. 51. DR. GAUNTLETT.

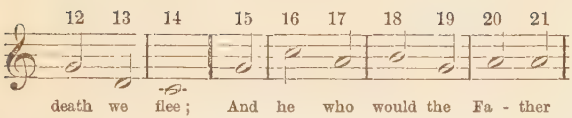


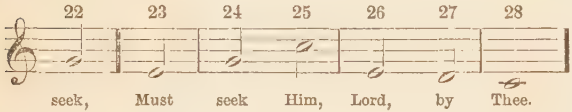
Ex. 52. WINCHESTER TUNE.



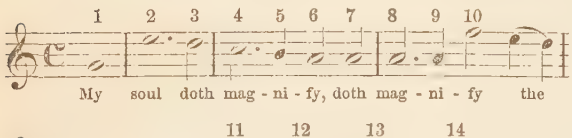
Ex. 53. DR. CROFT.



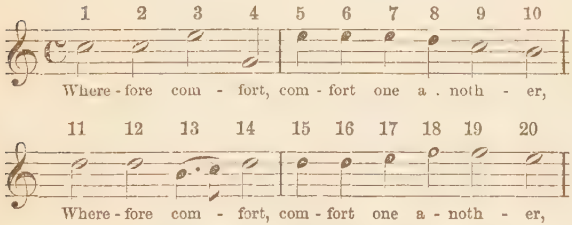




Ex. 54. ROBERT COOKE.



Ex. 55. FREDERICK DEAN.



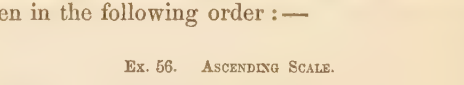
NOTE. — The Teacher should examine on the above examples.

CHAPTER VII.

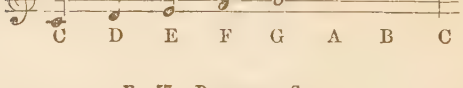
SCALES.

A SERIES of SOUNDS following one another in a certain SUCCESSIVE ORDER, is termed a SCALE. The first SCALE we shall speak of will be what is termed the SCALE OF C, in which the NOTES are written in the following order :—

EX. 56. ASCENDING SCALE.



EX. 57. DESCENDING SCALE.



In singing the above Example, a correct ear will observe that some Notes are nearer to each other than the rest. The cause of this is to be found in the natural formation or construction of the SCALE, which is DIVIDED INTO TONES and SEMITONES.

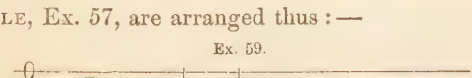
The TONES and SEMITONES in the ASCENDING SCALE, Ex. 56, are thus arranged :—

Ex. 58.

NOTE. — The Teacher and pupils to sing this Scale to Ah, and the Teacher to point out carefully the Tones and Semitones.

The TONES and SEMITONES in the DESCENDING SCALE, Ex. 57, are arranged thus : —

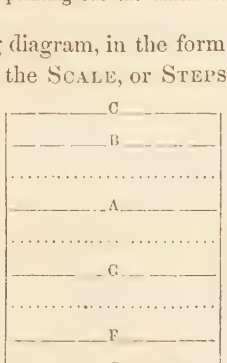
Ex. 59.



NOTE. — The Teacher and pupils to sing the Descending Scale, the Teacher as before pointing out the difference between the Tones and Semitones.

The following diagram, in the form of a ladder, will perhaps explain the SCALE, or STEPS OF SOUND : —

Ex. 60.



NOTE. — The lines or steps, and the distances which they are placed, one from the other, will enable the Teacher to illustrate the example. The dotted lines will be referred to hereafter.

CHAPTER VIII.

THE SHARP ♯.

BETWEEN each TONE a SEMITONE CAN BE SUNG when required.

In ascending, if we wish for the SEMITONE between the TONES a character ♯ called a SHARP is used. This sign shows us that the Note immediately after it is to be RAISED, and, as it is thus made slightly higher, it will give the SEMITONE between the two Tones.

Ex. 61.

SING EX. 62.

several times, taking particular notice of the Note marked with the asterisk.

SING EX. 63.

in which the F is now sung SHARP.

Ex. 64. W. B. Gilbert.

Note. — To be sung several times, and the difference to be pointed out between the notes under the asterisk.

Thus the ♯ affects or raises every Note before which it is placed.

CHAPTER IX.

THE FLAT ♭.

If a Note is required to be LOWERED, or depressed, a character ♭ called a FLAT is made use of. As the Sharp raises a Note, so does the FLAT depress or lower it.

SING EX. 65.

several times; then

SING EX. 66.

EX. 67. REV. DR. DYKES.

NOTE. — The Teacher can also explain by any other example that may occur to him.

CHAPTER X.

THE NATURAL ♮, DOUBLE SHARP ×, AND DOUBLE FLAT 𝄫.

SOMETIMES, when SHARPS and FLATS have been used, it is desirable to RESTORE THE NOTES to their ORIGINAL SOUND. This is EFFECTED BY means of another character ♮ called a NATURAL; thus, in

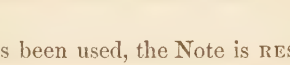
Ex. 68.

the first F is Sharp, the second F is restored by the use of the NATURAL to its original position.

NOTE. — Sing Example 68 several times, noting the difference between the ♯ and ♮.

When a Flat has been used, the Note is RESTORED to its ORIGINAL SOUND by means of the NATURAL, as

Ex. 69.



NOTE. — The pupils to sing this several times, and when perfect, to sing the next example, the Teacher showing the difference between the notes marked flat and natural.

Ex. 70. Rev. Dr. Dykes.

When Sharps, Flats, and Naturals, are used promiscuously, they are termed Accidentals.

Characters called Double Sharps × and Double Flats 𝄫 are also used; they have the same meaning as the Sharps and Flats already explained, with this difference, that they raise or depress a Note two Semitones, instead of one.

A double character is also used to restore those Notes altered by the Double Sharp or Double Flat. If a × has been used, the restoration is effected by a ♮♯. If a 𝄫 has been used, the Note is restored by a ♮♭.

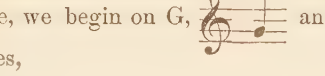
CHAPTER XI.

OTHER SCALES.

THE Scale, as given on page 32, Example 56, is perfect in itself; that is, it requires no assistance from Flats or Sharps.

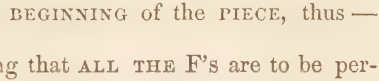
This is not the case with other Keys or Scales.

If, for instance, we begin on G, and sing up the eight notes,

Ex. 71. 

we shall find the SEVENTH NOTE requires SOMETHING to make it PERFECT.

If a SHARP is placed BEFORE the SEVENTH Note in the last example, it WOULD MAKE THAT SCALE COMPLETE; but, as it would be found inconvenient to place a Sharp before every F in a piece, it is PLACED AT THE BEGINNING of the PIECE, thus — signifying that ALL THE F's are to be performed SHARP.

Ex. 72.
SCALE OF G. 

Ex. 73.
Scale of D.

Ex. 74.
Scale of A.

Ex. 75.
Scale of E.

Ex. 76.
Scale of B.

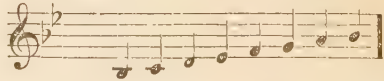
Ex. 77.
Scale of F♯

Note. — The foregoing six Scales to be sung, ascending and descending, the Teacher explaining what may seem to be desirable.

The Scales with Flats are these: —

Ex. 78.
Scale of F.

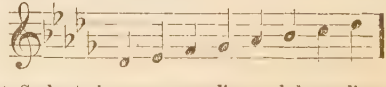
Ex. 79.
Scale of B♭.



Ex. 80.
Scale of E♭.

Ex. 81.
Scale of A♭.

Ex. 82.
Scale of D♭.



Note. — These Flat Scales to be sung, ascending and descending, with remarks by the Teacher.

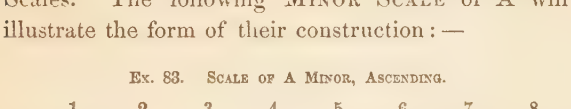
CHAPTER XII.

MINOR SCALES.

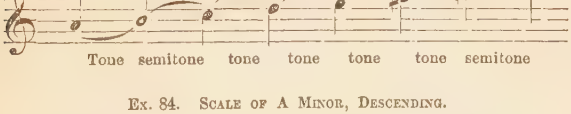
BESIDES the Scales mentioned in the previous chapter, there are sometimes used what are called MINOR SCALES.

In the MINOR SCALES we shall observe that the ORDER in which the TONES and SEMITONES occur, is DIFFERENT from the arrangement of the Major Scales. The following MINOR SCALE of A will illustrate the form of their construction: —

EX. 83. SCALE OF A MINOR, ASCENDING.



EX. 84. SCALE OF A MINOR, DESCENDING.



In the ASCENDING Scale (EX. 83) it will be noticed that the SIXTH and SEVENTH are made SHARP by ACCIDENTALS.

In the DESCENDING Scale (Ex. 84) the Scale FOLLOWS its NATURAL ORDER, without accidentals.

On these principles most MODERN MINOR SCALES are FORMED, and EACH MAJOR SCALE has what is called ITS RELATIVE MINOR SCALE, which relative Minor Scale is produced by commencing in the *Key* of any Major Scale a THIRD BELOW; and as this interval of a THIRD BELOW any KEY NOTE is ALWAYS a MINOR, the ancient Church composers, instead of calling them the Minor Scales used the term LESSER THIRD, as for instance, the KEY OF A MINOR, which by OLD WRITERS was DENOMINATED the KEY OF A, with the LESSER THIRD to distinguish it from the Key of A MAJOR, which having its THIRD NATURALLY SHARP, was called the Key of A, with the GREATER THIRD.

EX 85.
MINOR OR LESSER THIRD.

EX. 86.
MAJOR OR GREATER THIRD.

EX. 87. MAJOR.

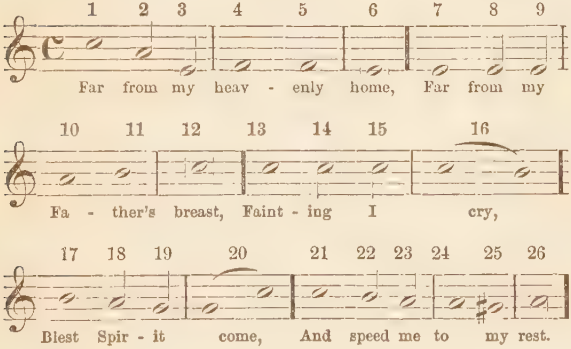
EX. 88. MINOR.

EXAMPLES FROM PIECES IN THE MINOR SCALES.

Ex. 89. GERMAN TUNE.

1 2 3 4 5 6 7 8 9
For - ty days and for - ty nights, Thou wast
10 11 12 13 14 15 16 17 18
fast - ing in the wild, For - ty days and
19 20 21 22 23 24 25 26 27 28
for - ty nights Tempted, and yet un - de - filed.

Ex. 90. J. WILKES.

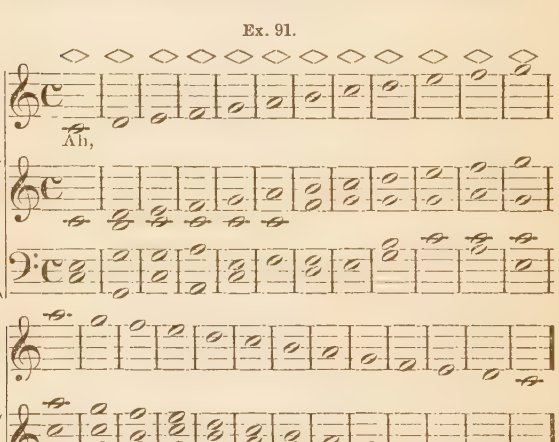

1 2 3 4 5 6 7 8 9
Far from my heav - enly home, Far from my
10 11 12 13 14 15 16
Fa - ther's breast, Faint - ing I cry,
17 18 19 20 21 22 23 24 25 26
Blest Spir - it come, And speed me to my rest.

NOTE. — The instructor to examine and explain the progressions in the above exercises.

CHAPTER XIII.

SCALES AND INTERVALS FOR DAILY PRACTICE.

Ex. 91.



Each note to be sung as SLOWLY AS POSSIBLE, taking particular care to commence VERY SOFTLY, INCREASING IN LOUDNESS, and then DIMINISHING the tone to the end of the note.

NOTE. — The Teacher can transpose the scale higher or lower, as may be deemed advisable, being very careful never to strain the vocal organs, or to practice a voice suffering in any way from cold or sickness. Many voices have been spoiled by injudicious and careless training, which otherwise might have proved successful.

CHAPTER XIV.

GENERAL DIRECTIONS.

In singing, the CHEST and BODY should be kept as UPRIGHT as possible.

The best method of forming and IMPROVING VOICES will be found in frequent VOCALIZING; that is, singing EXERCISES or SCALES, on a vowel; for instance, A, or Ah (pronounced as in father). Fifteen minutes each day should be devoted to such exercises.

The MOUTH should be kept somewhat OPEN, but without distortion of the countenance.

The most EFFECTIVE TONE is that PRODUCED EASILY, and without much exertion.

We should, as a general rule, SING in a MEDIUM TONE, neither too loud nor too soft; by SO DOING we SHALL HAVE at our command the EXTRA STRENGTH of voice REQUIRED in passages directed TO BE SUNG LOUD.

When we meet with a LONG NOTE, it must be CAREFULLY SUSTAINED. To accomplish this, we should COMMENCE THE NOTE SOFTLY, and gradually INCREASE THE TONE, being careful to END IT WITHOUT ANY EXERTION.

In TAKING BREATH, let the CHEST rise and swell to its greatest extent; this should be done EASILY,

and in finishing a Note, care must be taken to do it SMOOTHLY.

Every syllable should be pronounced with distinctness, and with the proper sounds that belong to them.

Defects of pronunciation are far more observable in singing than in ordinary reading or talking.

The letter *r* should be slightly rolled; the letter *s* also should receive attention, and some care should be devoted to the letter *h*, not forgetting that the consonants receive their due consideration.

RESPIRATION should NOT take place in the MIDDLE OF A WORD, as this would be a serious defect.

All FORCING OF THE VOICE must be AVOIDED. There cannot be worse singing than that in which the tone is forced out in puffs and jerks.

Violent motions of the head or body are also to be avoided.

Marks of EXPRESSION should be CAREFULLY ATTENDED TO.

The TIME, as a rule, should ALWAYS be BEATEN. Exceptions may occur, as in Chanting, etc.

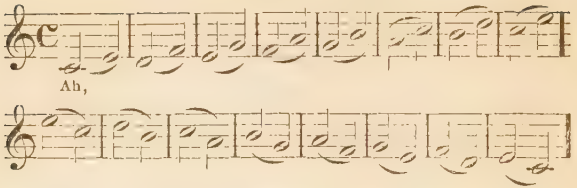
CHAPTER XV.

EXERCISES ON INTERVALS.

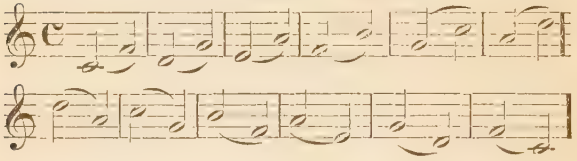
NOTE. — The *two Notes* forming the Intervals are to be sung to the *one* syllable *Ah*, and in all the following exercises on Intervals the breath is to be taken at the end of each bar. Strict time is not required, the object of the Exercises being to produce correct intonation.

EX. 92. EXERCISES ON THE INTERVAL OF THE SECOND.

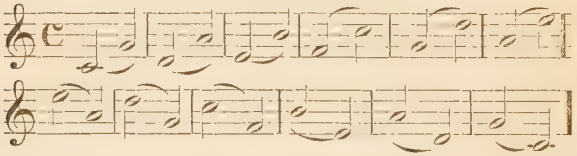
Ex. 93. Exercise on Thirds.



Ex. 94. Exercise on Fourths.



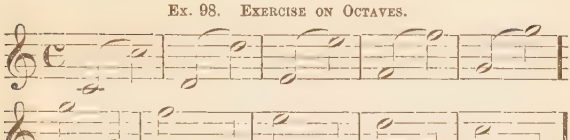
Ex. 95. Exercise on Fifths.



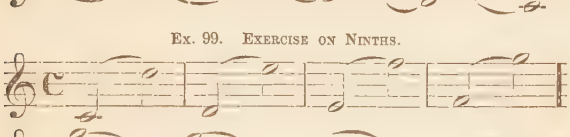
Ex. 96. Exercise on Sixths.

Ex. 97. Exercise on Sevenths.

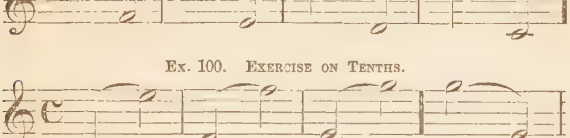
Ex. 98. Exercise on Octaves.



Ex. 99. Exercise on Ninths.



Ex. 100. Exercise on Tenths.



The above exercises, from No. 93, to be sung to the Ah, and without accompaniment. The instrument can be used, however, in illustrating any Interval.

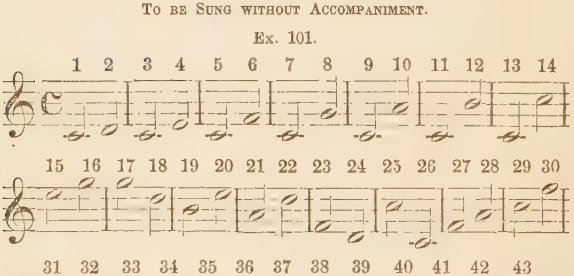
These exercises should be carefully sung at every practice, as much depends upon our knowledge of Intervals.

CHAPTER XVI.

GENERAL EXERCISES ON INTERVALS.

To be Sung without Accompaniment.

Ex. 101.



Ex. 102.

Note. — The Teacher should also write other exercises on the blackboard, and let the choristers sing them individually or all together.

CHAPTER XVII.

THE SLUR.

In Example 92 and others the Slur ⁀ will be observed. This character indicates that the Notes over or under which it is placed, are to be sung to one syllable, and as far as possible with one breath.

Note. — From the following examples the Teacher can explain to the Choristers the use of the Slur.

Ex. 103. Dr. Greene.

Ex. 104. John Weldon.

Ex. 105. Dr. Croft.

Many Notes are occasionally sung to one syllable, as —

Ex. 106. JEREMIAH CLARK.

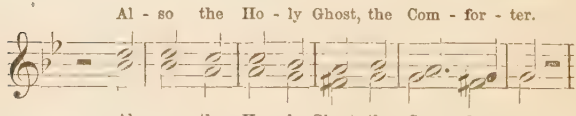
Ex. 107. W. B. GILBERT.

When several Notes are employed in this way, they are termed DIVISIONS.

The WORDS to be SUNG TO MUSIC are generally placed UNDER THE STAVE.

Sometimes it is necessary for TWO VOICES to SING FROM ONE STAVE; in this case the WORDS AND MUSIC for the FIRST VOICE are placed UPPERMOST, the SECOND VOICE BELOW, as —

Ex 108. PURCELL.



CHAPTER XVIII.

THE CHROMATIC SCALE.

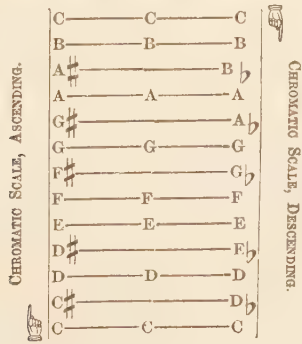
ANOTHER Scale is called the CHROMATIC SCALE. This is formed by a succession of Semitones : —

Ex. 109. ASCENDING.

DESCENDING.

In Example 60 (page 33) we have the SCALE, or STEPS OF SOUND of the ordinary DIATONIC SCALE; and if we now substitute a rule instead of the dotted lines, we shall have a CHROMATIC LADDER, or series of sounds proceeding by *half tones*, as follows : —

Ex. 110.



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Or THIRTEEN SEMITONES within the OCTAVE. Observe also that the ordinary Scale retains its position in the middle of the ladder, Ex. 110.

CHROMATIC SCALES will require some CARE in practicing. There is great DANGER of adding QUARTER NOTES, or of NOT MAKING the chromatic interval SUFFICIENTLY APART.

The Chromatic Scale should form a portion of the regular daily exercises, and some endeavors should be taken by the teacher to explain the nature of the half tones, and their order as they occur, in any particular scale or passage under consideration, or in practice.

NOTE. — Example 109 to be sung without accompaniment until fully understood by the choristers, and Example 110 also to be fully explained by the Teacher.

CHAPTER XIX.

ON COUNTING RESTS.

In the performance of music, we sometimes require MORE THAN ONE BAR'S REST; when this is so, the number of BARS to be SILENT is usually MARKED OVER THE STAVE.

The right way to beat or count these bars would be thus in Common Time:—

ONE, 2, 3, 4
TWO, 2, 3, 4
THREE, 2, 3, 4
FOUR, 2, 3, 4.

By this arrangement the FIRST BEAT of EVERY FOUR will GIVE US THE BAR we are ARRIVED AT.

In TRIPLE TIME the BEATS are DIFFERENT, but THE SAME RULE of COUNTING applies TO ALL TIMES.

When we are singing, we should keep to the proper time WITHOUT much apparent EXERTION, as any UNNECESSARY ACTION will INTERFERE WITH

and perhaps seriously mar the EFFECT of the composition we are engaged in.

Ex. 111. Exercise on Counting Rests.

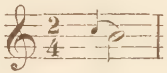
Note. — The above Exercise to be vocalized, and the correct time to be beaten by the Choristers. The Teacher can also ask them to beat as many bars as he may think proper.

CHAPTER XX.

THE APPOGIATURA.

When a small Note is placed before one of the ordinary size, it is called an Appogiatura: —

Ex. 112.

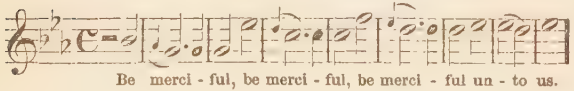


The Appogiatura is usually half the value of the succeeding Note, so that the above example is really —

Ex. 113.

The Appogiatura is generally to be met with in the strongest beats of the bars: —

Ex. 114. Dr. W. Hayes.



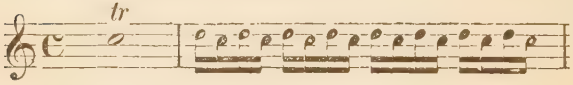
Ex. 115. Dr. Greene.

CHAPTER XXI.

THE SHAKE.

THE SHAKE is a QUICK REPETITION of the Note above with that one over which the sign *tr* is placed: —

Ex. 116. PERFORMED THUS: —



The SHAKE should never be attempted in Chorus singing, as even in Solo singing it is NOT EFFECTIVE unless well executed. The Shake should be avoided in all Vocal Church Music.

It was the custom, some years ago, to employ Shakes rather profusely; the music printed at that period abounds with them. But whenever these compositions are now performed, the Shakes are always omitted in Choruses, and rarely performed in Solos.

CHAPTER XXII.

THE BEAT.

The Beat is similar to the Shake, but slower in its motions, which are made a semitone lower. Its sign is a waving line ~~~~. Very few instances are known of its employment in vocal music: —

Ex. 117. Jeremiah Clark.

In performance, this would be: —

Ex. 118.

CHAPTER XXIII.

THE TURN.

THE TURN ∾ consists of THREE NOTES, generally employed in the following manner: —

Ex. 119. performed

The observations on the Shake will also apply to the Turn.

CHAPTER XXIV.

THE INDEX, OR DIRECT. — BIS. — STACCATO.

INDEX. — This is a sign ∿ placed at the end of a staff, and shows us what Note will follow in the succeeding staff. It is much used in old compositions: —

Ex. 120.

BIS. — The Notes over which the word BIS is placed are to be SUNG TWICE: —

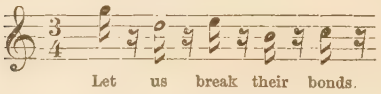
Ex. 121.

STACCATO. — When a dash ▮ is placed over a Note, it must be sung in a SUDDEN or SHORT WAY: —

Ex. 122. HANDEL.

This passage in performance would be: —

Ex. 123.



A DOT placed OVER A NOTE would have a SIMILAR EFFECT: —

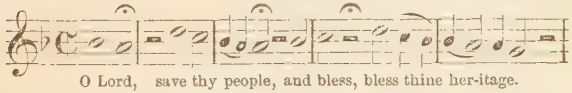
Ex. 124.

CHAPTER XXV.

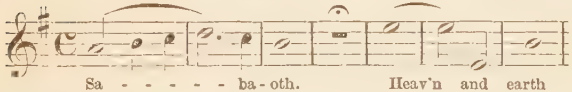
THE PAUSE.

When it is required to DWELL somewhat LONGER ON A NOTE or REST than its REAL TIME, a Pause 𝄐 is placed over it. Pauses properly placed are very effective.

Ex. 125. TRAVERS.



Ex. 126. DR. COOKE.



Ex. 127. STROUD.

Ex. 128. DR. BOYCE.

Ex. 129. DR. BOYCE.

CHAPTER XXVI.

INCREASE AND DECREASE OF SOUND.

INCREASE OF SOUND is intimated by two angular lines . The word CRESCENDO, or its abbreviation, *Cres.*, is usually added: —

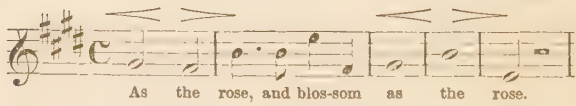
Ex. 130. MENDELSSOHN.

DECREASE OF SOUND is signified by two angular lines drawn to the left , the word DIMINUENDO, or its abbreviation, *Dim.*, being generally added: —

Ex. 131. DR. WESLEY.

Both these angles are sometimes joined to produce their opposite effects, the CRES. and DIM.: —

Ex. 132. DR. WESLEY.



Other words which relate to the various DEGREES of POWER to be employed, are —

PIANISSIMO .	or *pp*	. VERY SOFT.
PIANO . . .	or *p*	. SOFTLY.
MEZZO FORTE	or *mf*	. RATHER LOUD.
FORTE . . .	or *f* .	. LOUD.
FORTISSIMO .	or *ff*	. VERY LOUD.
FORZANDO . .	or *sf*	. FORCING THE SOUND.

Increasing the force of the voice on certain Notes is also signified by two short angular lines, thus : >

CHAPTER XXVII.

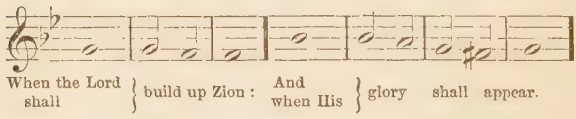
CHANTING.

CHANTING is a RECITATION of words to a SHORT PIECE of Music.

CHANTS are of two kinds, SINGLE and DOUBLE.

A SINGLE CHANT consists of seven bars of Music, divided by five single bars and two double bars, as follows: —

Ex. 133. A. H. MESSITER.



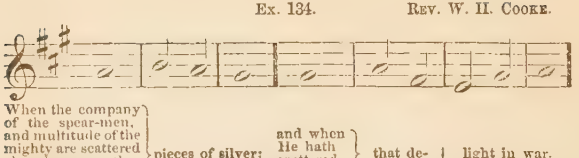
The notes in the FIRST and FOURTH bars are called RECITING notes, as to them the principal portion of the verses of the Psalter or Canticles are sung.

Respecting the Chant, the Rev. Sir Frederick A. G. Ouseley, Bart. M. A. Mus. Doc. and Professor of Music in the University of Oxford, says: "This kind of Choral Music is semi-rhythmical, consisting partly of recitative, and partly of regular measurable strains. It is composed essentially of seven bars of simple harmonized melody, divided into two parts by a double

bar, which corresponds with the Colon in the middle of every verse in our Psalms pointed for Chanting. The first note of each portion of the Chant is of indefinite length, giving simply the pitch of the notes, on which are to be distinctly recited so much of each verse of the Psalms as are not appropriated to the remaining bars. These last are sung in strict time, and should contain two notes each, except the concluding bar of each division, which contains but one note." "In every system one great principle of Chanting should be carefully observed. It is this: To make the Psalms intelligible without detriment to the choral effect it is desirable to recite (on the first or reciting note) slowly and deliberately, minding the stops, and accents of the words, as in good elocution. When we come to the rhythmical portion of the Chant, a tolerably brisk pace should be adopted, so as to bring the speech of the syllabic utterance as near as possible to uniformity in the various parts of the Chant. It is therefore a sad departure from this great principle, and sadly subversive of the sense of the words, to gabble over the recitation, as is too often done, and then drawl through the inflected bars as though they were a dirge, unconnected with what went before."

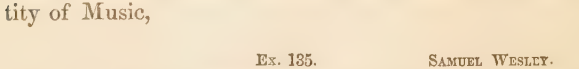
A single Chant is sufficient for each verse, whether SHORT or LONG verses.

Ex. 134. Rev. W. H. Cooke.


When the company of the spear-men, and multitude of the mighty are scattered abroad among the beasts of the people, so that they humbly bring
pieces of silver:
and when He hath scattered the people
that de- | light in war.

A Double Chant contains twice the above quantity of Music,

Ex. 135. Samuel Wesley.



and to it two verses are sung.

The ancient pointing for Chanting the Psalter generally consisted of the Colon: other characters and significations are now used, according to the taste of the arranger.

It must be borne in mind that there is no actual time in Chanting, but that the words must be sung deliberately; at the same time not so slowly as to tire the singer and exhaust the patience of the congregation.

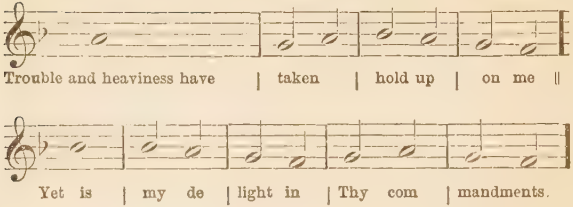
Ancient councils of the Church have repeatedly spoken of the irreverence sometimes observable in Chanting, from the carelessness of the singers. An order on this subject was made by the Council of Saumur as early as the year 1253. The Council of Sens in 1485 decreed that "one side of the choir is

not to take up the verse before the other side has finished." Many subsequent recommendations, of a similar character, have been made by those in authority, and all tending to this result, namely, that every syllable and word should be distinctly pronounced. The Choristers should be taught those parts which they cannot understand, and the recitative should be particularly attended to, or they will not become good Chanters.

Single Chants are more used at the present time than Double Chants for Psalter chanting; the reason for which is thus given by the Rev. Sir F. A. G. Ouseley: "Double chants are a modern corruption, originating in a blunder, and I deprecate their use, not only because they are more liable than single Chants to an undue mixture of the ornamental style, which is undesirable, but also because they are utterly opposed to the parallelism of the Hebrew poetry, and you interfere with the sense of the Psalter."

Mr. J. H. Cornell, organist of St. Paul's Chapel, Trinity Parish, New York, has recently published the Introit-Psalms,—as they occur in the first Prayer-Book of Edward VI.—set to single Chants of greater length than those at present in use. The following is a specimen.

Ex. 136. J. H. Cornell.



In Example 136 it will be observed that the Chant consists of nine Bars of Music divided by seven Single Bars and two Double Bars. Mr. Cornell says: "This species of Chant was composed with a view to supersede the usual *Psalm in metre* by the genuine Introit-Psalm, Chanted to a tune containing less recitative and more melody, and allowing a freer and more natural pointing of the words, than the Anglican Chant in ordinary use."

Note. — As modern Psalters differ very much in their arrangements, the Teacher should furnish any further explanations that may seem to be desirable.

CHAPTER XXVIII.

DECANI AND CANTORIS.

In looking over Church Music, we find the words Decani and Cantoris, generally abbreviated into Dec. and Can.

These are the names given to the two sides or divisions of a properly arranged Choir. If we are looking towards the Chancel, the singers on the right hand side are called the Decani, and those on the left the Cantoris.

When both sides of the Choir are required to sing, the term Full is used, meaning the full Choir: —

Ex. 137. Dr. B. Rogers.

CHAPTER XXIX.

THE BASS CLEF.

As there are OTHER VOICES BESIDES the TREBLE, namely, the BASS, TENOR, and ALTO, so EACH VOICE has ITS OWN NOTATION, or CLEF, especially adapted for it. The BASS CLEF and the names of the Notes are as follows: —

Ex. 138.

F . . . . . UNDER THE LINES.
G . . . . . ON THE FIRST LINE.
A . . . . . FIRST SPACE.
B . . . . . SECOND LINE.
C . . . . . SECOND SPACE.
D . . . . . THIRD LINE.
E . . . . . THIRD SPACE.
F . . . . . FOURTH LINE.
G . . . . . FOURTH SPACE.
A . . . . . FIFTH LINE.
B . . . . . ABOVE THE LINES.
C . . . . . ON A LEDGER LINE.

The BASS CLEF is sometimes called the F CLEF, from the fact of its BEING PLACED ON THE LINE to which IT GIVES ITS NAME.

NOTE. — The Teacher can write some Bass notes upon the Blackboard, and question the Choristers upon them.

CHAPTER XXX.

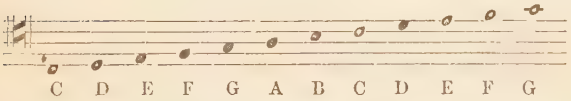
THE TENOR CLEF.

This Clef is called the C or Tenor Clef, and is formed differently from the Treble or Bass Clef. It is placed on the fourth line, and thus gives the name of C to that line: —

Ex. 139

Consequently the Tenor Notes are thus read: —

Ex. 140.



Note. — Some illustrations of Tenor Notes to be explained by means of the Blackboard.

CHAPTER XXXI.

THE ALTO, OR COUNTER TENOR CLEF; THE SOPRANO CLEF.

THE ALTO CLEF is SIMILAR IN SHAPE to the TENOR CLEF, but placed on the THIRD LINE, and giving it the NAME OF C:—

Ex. 141.

With this Clef we shall find the ALTO NOTES will be thus:—

Ex. 142.

The TREBLE BASS TENOR and ALTO Clefs are all that are necessary for modern Vocal Music, but formerly ANOTHER NOTATION was used FOR TREBLE VOICES, called

THE SOPRANO CLEF,

which is similar to the Tenor or Alto Clef, but

PLACED ON THE FIRST LINE, to which it gave the NAME OF C: —

Ex. 143.

The Soprano Notes are, —

Ex. 144.

NOTE. — When the Choristers are perfect in this chapter, they can be examined upon the Alto and Soprano Clefs. The advantage of Choristers being acquainted with all the Clefs is very great, and every opportunity should be taken to impress this fact upon them.

CHAPTER XXXII.

SCORES.

When the staves are JOINED TOGETHER by

Ex. 145.

LINES

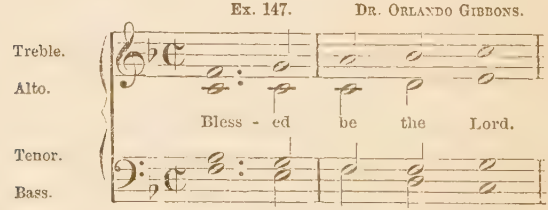
Ex. 146.

or BRACES,

they CONTAIN the WHOLE OF THE PARTS necessary to render the composition COMPLETE. The PARTS thus CONNECTED are called a SCORE.

Music in FOUR PARTS is sometimes arranged IN TWO STAVES :—

Ex. 147. DR. ORLANDO GIBBONS.



This is a MODERN ARRANGEMENT, and is called ORGAN SCORE, or GERMAN SCORE. It is well adapted, and is at present much used for simple com-

positions, such as Psalm Tunes and Chants; but for more elaborate works, such as ANTHEMS, etc., the LEGITIMATE SCORE CANNOT BE DISPENSED WITH.

The following example, or diagram of eleven lines, will perhaps help to familiarize us in the habit of assigning a CLEF or STAVE to its PROPER POSITION in the SCORE SYSTEM: —

Ex. 148.

NOTE. — Fig. 148 may be taken as a standard of the compass of voices. *On the middle line inserted between the two staves, is the place of C.* Treble voices can descend to this note, and Basses can sing as high, but many men's voices cannot ascend high in the Treble Stave, or descend low in the Bass. It is therefore natural that Tenor and Alto voices should have their own Clefs.

A short study of the foregoing example will make it obvious that the TENOR part CANNOT BE CORRECTLY WRITTEN in the TREBLE CLEF, but, if it is attempted, some imagination must be used to represent the notes an OCTAVE BELOW the actual signature.

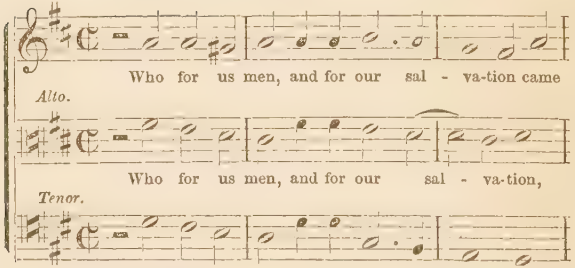
The ALTO part CAN BE WRITTEN in the TREBLE CLEF without any great inconvenience; but it seems indispensable to the TENOR part, that it SHOULD BE WRITTEN in the Clef which has generally been used for it. The examples which follow in the ensuing chapter will enable us to define the position of the voices in the various vocal scores.

CHAPTER XXXIII.

EXAMPLES OF VOCAL SCORES.

SCORE FOR THREE VOICES.

Treble. Ex. 149. DR. B. ROGERS.


Who for us men, and for our sal - va-tion came
Alto.
Who for us men, and for our sal - va-tion,
Tenor.
Who for us men, and for our sal - va - tion,

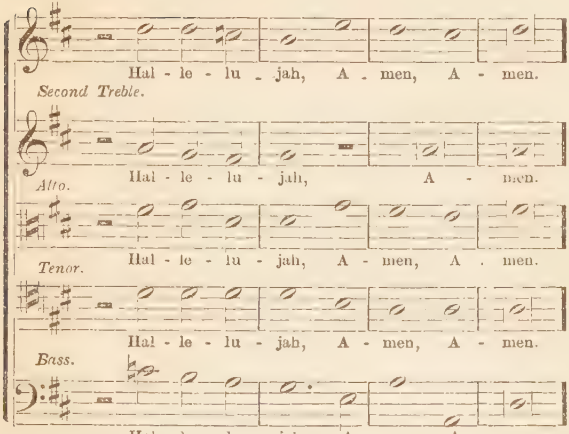
SCORE FOR FOUR VOICES.

Treble. Ex. 150. W. B. GILBERT.

Our con - ver - sa - tion is in Heav'n.
Alto.
Our con - ver - sa - tion is in Heav'n.
Tenor.
Our con - ver - sa - tion is in Heav'n.
Bass.
Our con - ver - sa - tion is in Heav'n.

SCORE FOR FIVE VOICES.

Ex. 151. SIR G. J. ELVEY, MUS. D.


First Treble.
Hal - le - lu - jah, A - men, A - men.
Second Treble.
Hal - le - lu - jah, A - men.
Alto.
Hal - le - lu - jah, A - men, A - men.
Tenor.
Hal - le - lu - jah, A - men, A - men.
Bass.
Hal - le - lu - jah, A - men, A - men.

SCORE FOR FIVE VOICES ON FOUR STAVES.

Ex. 152. JOHN GOSS.

Full - ness of the God - head bod - i - ly.
First Tr.
Second Treble.
Full - ness of the God - head bod - i - ly.
Alto.
Full - ness of the God - head bod - i - ly.
Tenor.
Full - ness of the God - head bod - i - ly.
Bass.
Full - ness of the God - head bod - i - ly.

SCORE FOR FIVE VOICES.

First Treble.
Ex. 153.
E. J. HOPKINS.
Try me, O God, and seek the ground of my heart.
Second Treble.
Try me, O God, Try me, O God.
Alto.
Try me, O God, and seek my heart.
Tenor.
Try me, O God, and seek my heart.
Bass
Try me, O God, and seek my heart.

Dr. Croft writing in the year 1724, speaking of Scores says: "The old music (especially that which consisted of divers parts, as three parts, or more) was printed in, and performed from single parts, allotted to each performer by himself. In which way of printing them, their performances were liable to great uncertainty; and besides (for want of marking out their Music properly by bars), great mistakes were committed." He states also that owing to this way of using single parts, and the carelessness of transcribers, that it was difficult to find any old composition which did not abound with errors, and that owing to the loss of the Scores "some excellent compositions have been rendered useless, and thereby the

names and works of great authors in the musical way, have, to their own, and the public detriment, been buried in eternal oblivion."

At the present day we have fortunately become alive to the importance of Scores, and consequently nearly every vocal composition is printed in Score.

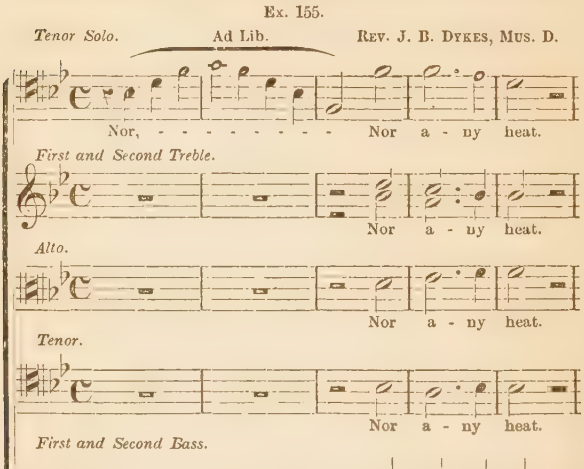
SCORE FOR SIX VOICES.

First Treble. Ex. 154. REV. SIR F. A. G. OUSELEY.

O, praise the Lord, all ye hea - then.
Second Treble.
O, praise the Lord, all ye hea - then.
First Alto.
O, praise the Lord, all ye hea - then.
Second Alto.
O, praise the Lord, all ye hea - then.
Tenor.
O, praise the Lord, all ye hea - then.
Bass.
O, praise the Lord, all ye hea - then.

SCORE FOR SEVEN VOICES. — TENOR SOLO AND SIX PART CHORUS COMBINED.

Ex. 155.


Tenor Solo.
Ad Lib.
REV. J. B. DYKES, MUS. D.
Nor, - - - - - - - Nor a - ny heat.
First and Second Treble.
Nor a - ny heat.
Alto.
Nor a - ny heat.
Tenor.
Nor a - ny heat.
First and Second Bass.
Nor a - ny heat.

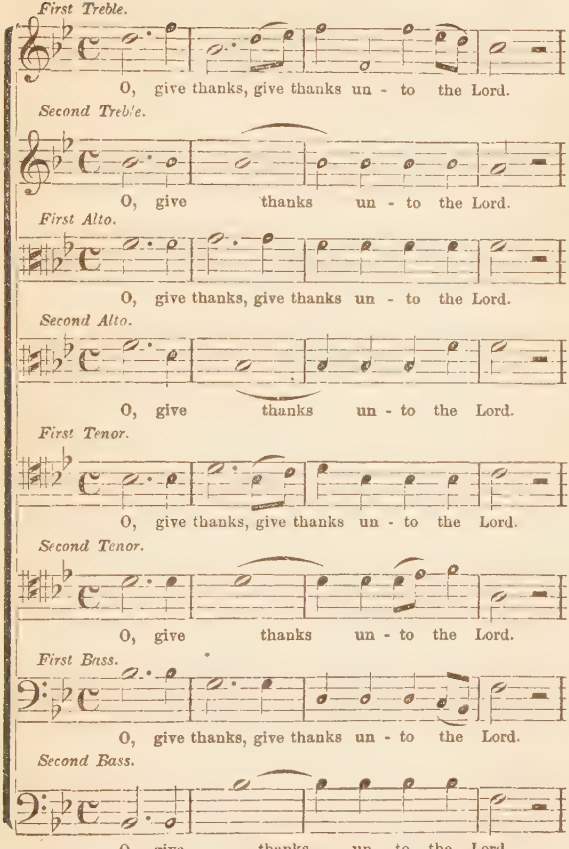
The general printing of vocal music in Score has opened up a great amount of usefulness to those inclined to a thorough acquaintance of this class of music.

Errors can be MORE READILY CORRECTED in rehearsals where SCORES are used, than when single parts are in the hands of the singer.

Another very great advantage to the singer is, that he is enabled at a glance to see the position of the various parts, to observe the skill of the composer, and the harmonious working of the different voices.

SCORE FOR EIGHT VOICES.

EX. 156. DR. BOYCE.


First Treble.
O, give thanks, give thanks un - to the Lord.
Second Treble.
O, give thanks un - to the Lord.
First Alto.
O, give thanks, give thanks un - to the Lord.
Second Alto.
O, give thanks un - to the Lord.
First Tenor.
O, give thanks, give thanks un - to the Lord.
Second Tenor.
O, give thanks un - to the Lord.
First Bass.
O, give thanks, give thanks un - to the Lord.
Second Bass.
O, give thanks un - to the Lord.

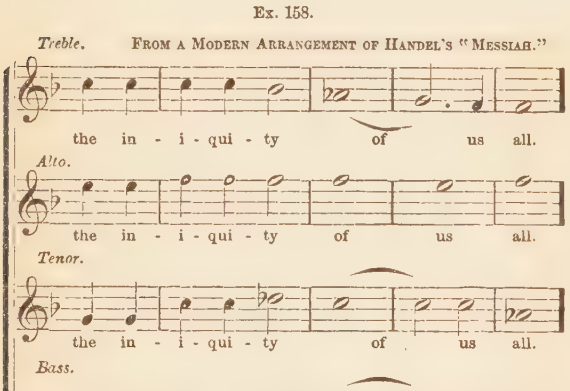
Another method of arranging Eight Voices is as follows:—

SCORE FOR EIGHT VOICES.

Treble. Decani.
Ex. 157.
Rev. Sir F. Ouseley.
Ral - len tan - do.
And re - deem - ed of old.
Alto. Dec.
And re - deem - ed of old.
Tenor. Dec.
And re - deem - ed of old.
Bass. Dec.
And re - deem - ed of old.
Treble. Cantoris.
And re - deem - ed of old.
Alto. Can.
And re - deem - ed of old.
Tenor. Can.
And re - deem - ed of old.
Bass. Can.
And re - deem - ed of old.

The next is an example of the MODERN SCORE, in which TREBLE and BASS CLEFS ONLY are USED : —

Ex. 158.


Treble.
FROM A MODERN ARRANGEMENT OF HANDEL'S "MESSIAH."
the in - i - qui - ty of us all.
Alto.
the in - i - qui - ty of us all.
Tenor.
the in - i - qui - ty of us all.
Bass.
the in - i - qui - ty of us all.

In this specimen it will be observed that the ALTO part is WRITTEN an OCTAVE HIGHER THAN it is INTENDED TO BE SUNG, thus causing much confusion to the score. The TENOR part is written in the TREBLE CLEF also, but as a TENOR voice is NATURALLY AN OCTAVE LOWER than a TREBLE voice, the SAME AMOUNT of CONFUSION will NOT OCCUR, although THE NOTES on the score DO NOT REPRESENT the ACTUAL NOTES intended to be sung.

In some cases the ALTO CLEF has been DISCARDED, and the TREBLE CLEF USED in its integrity; that is, the SCORE REPRESENTS the ACTUAL NOTES to be sung, as in the next example.

Ex. 159. SEBASTIAN BACH,

Adapted by Alfred Angel.

Treble.
Bless - ing, glo - ry, wis - dom, and thanks
Alto.
Bless - ing, glo - ry, wis - dom, and thanks
Tenor.
Bless - ing, glo - ry, wis - dom, and thanks
Bass.
Bless - ing, glo - ry, wis - dom, and thanks

The TREBLE CLEF thus USED for the ALTO, approaches our standard of having the ACTUAL NOTES REPRESENTED, but in the case of LOW NOTES, many LEDGER LINES would have to be USED. An instance will occur in the following example, which we first present in its proper Clefs.

This example (160), which is purposely written low, EVEN IN THEIR PROPER CLEFS, would in the MODERN TREBLE CLEF score read thus: —

In OLD SCORES an EXTRA LINE was PLACED at the BOTTOM of the VOCAL PARTS with FIGURES, which used to SERVE as a GUIDE to the ORGANIST.

Ex. 162. PURCELL.

Be - cause thou hast been my help - er.
Be - cause thou hast been my help - er.
Be - cause thou hast been my help - er.
Be - cause thou hast been my help - er.

This was termed the FIGURED BASS, and is governed by certain rules relating to the science of HARMONY.

CHAPTER XXXIV.

MELODY AND HARMONY.

MELODY is generally defined as a succession of SINGLE NOTES, as

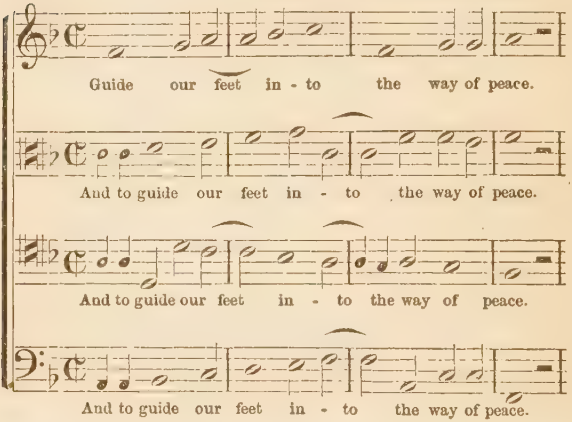
Ex. 163. BATTISHILL.

When TWO or more SOUNDS, or notes, are combined, they constitute HARMONY: —

Ex. 164. BATTISHILL.

In good vocal music, each part is a Melody in itself, as in the following example: —

Ex. 165. Dr. Orlando Gibbons.


Guide our feet in - to the way of peace.
And to guide our feet in - to the way of peace.
And to guide our feet in - to the way of peace.
And to guide our feet in - to the way of peace.

Our Church Music abounds with many excellent specimens of Melody and Harmony. The various parts, or melodies, are sometimes very beautiful, and when combined in Harmony, the skill of the composer is exhibited to its fullest extent.

Note. — The Teacher should illustrate this by playing or singing the parts of Examples 164 and 165 separately, and then playing them as they appear in Harmony.

CHAPTER XXXV.

VERSE, CHORUS, AND SEMI-CHORUS.

When only ONE VOICE sings to EACH PART, it is called a VERSE; but when SEVERAL VOICES perform the various parts, it is termed a CHORUS; and when a certain number, say a few voices, sing to each part, it is called a SEMI-CHORUS.

A very good example of VERSE and CHORUS may be found in the second movement of the anthem "Blessing, glory, wisdom and thanks" (*Lob und ehre und weisheit*) composed by Sebastian Bach, adapted to English words by Mr. Alfred Angel.

CHAPTER XXXVI.

UNISON.

When two or more voices sing the same part, they are said to be singing in Unison: —

Ex. 166. W. B. Gilbert.

Ex. 167. Dr. John Stainer.

ff
The Lord is in His ho - ly tem - ple.
ff
The Lord is in His ho - ly tem - ple.
ff
The Lord is in His ho - ly tem - ple.
ff
The Lord is in His ho - ly tem - ple.
ff
The Lord is in His ho - ly tem - ple.

When voices thus SING TOGETHER in UNISON, it follows, that some of the voices are singing an OCTAVE APART from the others, whilst some two or three are singing the SAME NOTES TOGETHER. For instance, in Example 166, the Bass, Tenor, and Alto sing the SAME NOTES together; but the Treble, although singing in unison with the other parts, is nevertheless an OCTAVE ABOVE. A similar peculiarity will be observed in Example 167, where the TWO TREBLES and ALTO parts are really THE SAME. The Bass and Tenor also are singing the SAME PASSAGE TOGETHER, but an OCTAVE LOWER than the other three parts.

Ex. 168. Rev. S. S. Greatheed.

He hath shew'd strength with His arm.
He hath shew'd strength with His arm.
He hath shew'd strength with His arm.
He hath shew'd strength with His arm.
He hath shew'd strength with His arm.
He hath shew'd strength with His arm.

Note. —The Teacher can explain to the choristers all the above examples on the unison, and point out the difference between the actual unison and the octave.

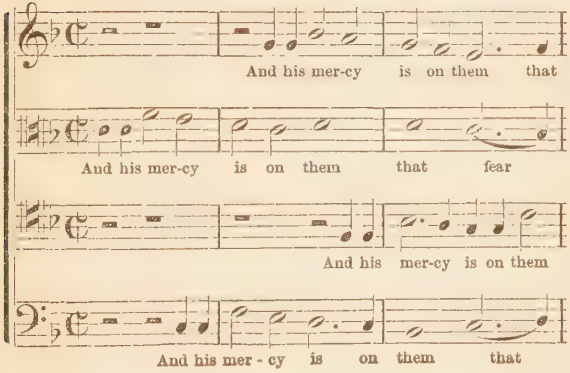
The instrument used in practicing — piano or organ — will well illustrate the positions of the various voices.

CHAPTER XXXVII.

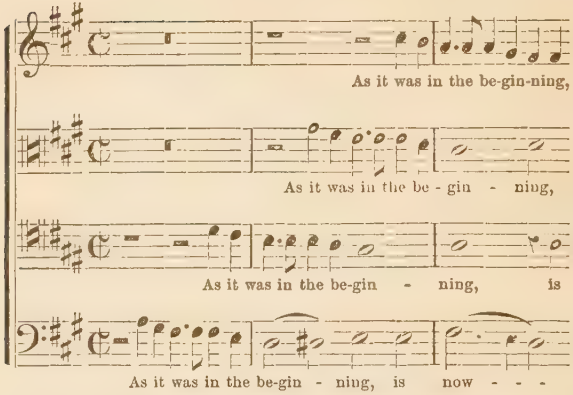
POINTS OF IMITATION.

When a musical passage is successively sung in a certain order by the different voices, it is called a Point of imitation: —

Ex. 169. Dr. Orlando Gibbons.



Ex. 170. JOHN H. CONNELL.



It is necessary for their correct performance that all POINTS should be (to use the ordinary term) "TAKEN UP," that is, commenced, in good time, and with certainty.

Some POINTS and passages to be taken up are more difficult to sing than others, in consequence of not being immediately harmonious with the other parts.

A thorough knowledge of the INTERVALS of the SCALE will HELP us considerably in our PERFORMANCE of these passages.

Ex. 171. DR. BOYCE.

Ex. 172. Dr. Greene.

Ex. 173. Dr. Boyce.

Note. — The last three Examples should be sung by the choristers, and fully explained by the Teacher, who will notice the inharmonious passages.

CHAPTER XXXVIII.

FUGUE.

A FUGUE is a kind of IMITATION governed according to certain laws of construction. In this sort of composition, the "POINT" or "SUBJECT" is CONTINUALLY OCCURRING. A fine specimen of VOCAL FUGUE is the last Chorus of Dr. Croft's Anthem, "O Lord, I will praise Thee."

The ORATORIOS of HANDEL abound with fine varieties of VOCAL FUGUES. In his "Messiah" we have "*And with His stripes*," "*He trusted in God*," and the magnificent "*Amen*."

MOZART also has written some splendid VOCAL FUGUES, especially the "*Kyrie Eleison*" of the *Requiem Mass*.

SEBASTIAN BACH was the greatest Fugue composer that ever existed, and wonderful is the art displayed by him in his compositions.

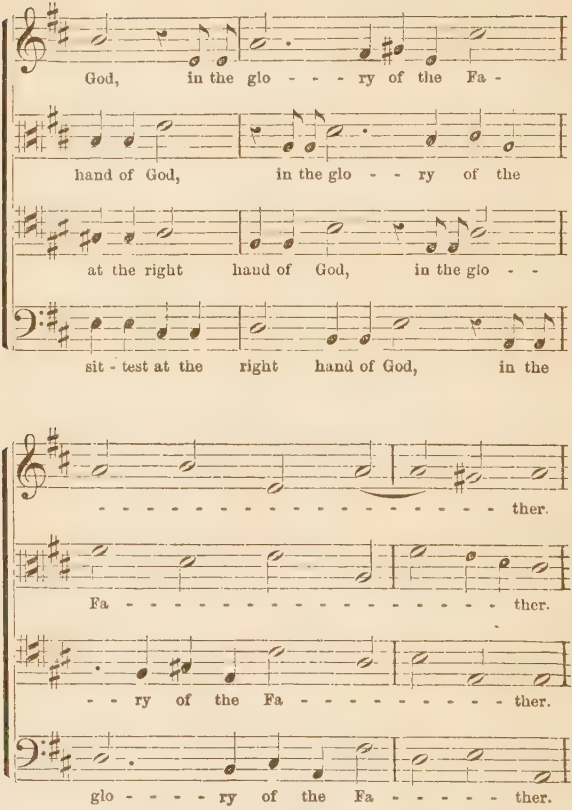
NOTE. — As a specimen of vocal Fugue cannot be printed here, the Teacher would do well to illustrate this branch of Church Music by playing or describing to the choristers any Fugue he might think proper.

CHAPTER XXXIX.

CANON

Is also a KIND OF FUGUE. Numerous and eminent examples are to be found in the Services of Elway Bevin, Dr. Orlando Gibbons, Dr. Blow, William Bird, Henry Purcell, John Travers, Dr. B. Cooke, Sir G. T. Elvey, Mus. D., etc.

Ex. 174. DR. CHILD.


God, in the glo - - - ry of the Fa -
hand of God, in the glo - - ry of the
at the right hand of God, in the glo - -
sit - test at the right hand of God, in the
- - - - - - - - - - - - - - - - - - ther.
Fa - - - - - - - - - - - - - - - - - ther.
- - ry of the Fa - - - - - - - - - - ther.
glo - - - - ry of the Fa - - - - - ther.

Canon is considered the most difficult kind of musical composition.

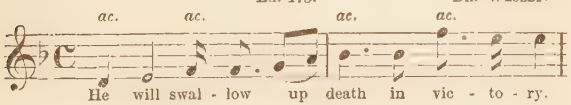
CHAPTER XL.

ACCENT.

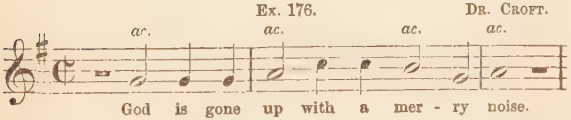
THE BEATS will guide us to those Notes on which it is desirable to LAY A STRESS, or ACCENT.

A bar of Common Time is usually divided into four parts. When this is the case, the first and third beats are accented, the second and fourth beats having no accent: —

Ex. 175. DR. WESLEY.



Ex. 176. DR. CROFT.



Ex. 177. DR. BOYCE.

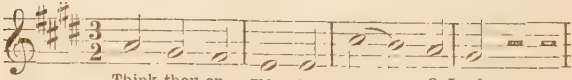
Ex. 178. JAMES PEARCE, MUS. B.

Ex. 179. DR. HAYES.

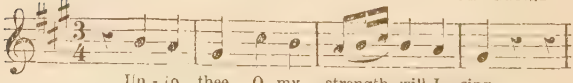
Ex. 180. JOHN P. MORGAN.

A bar of TRIPLE TIME is divided into THREE PARTS, with the FIRST beat ACCENTED: —

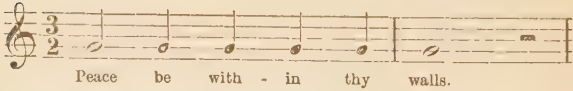
Ex. 181. BATTISHILL.



Ex. 182. DR. GREENE.



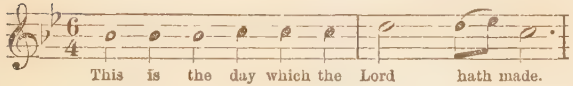
Ex. 183. DR. EDWARD HODGES.



The following three Examples (Nos. 184–186) are written in COMPOUND TIME:—

Ex. 184. JOSEPH BARNBY.

Ex. 185. PELHAM HUMPHREY.



Ex. 186. MENDELSSOHN.

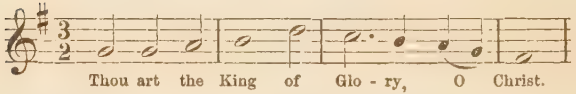
When an accent is thrown on the unaccented part of a bar, it is termed SYNCOPATION:—

Ex. 187. DR. GREENE.

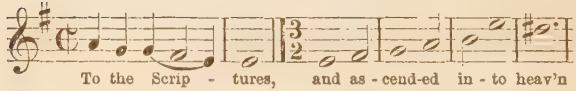
Ex. 188. DR. GREENE.

In some instances the TIME is CHANGED in the course of a composition, in order to give a more effective accent: —

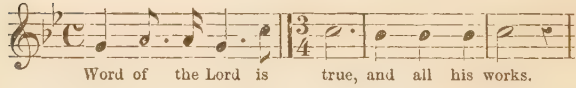
Ex. 189. DR. ALDRICH.



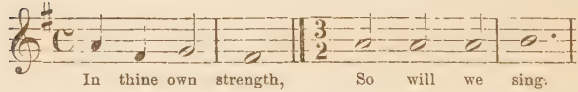
Ex. 190. DR. BLOW.



Ex. 191. PELHAM HUMPHREY.



Ex. 192. JEREMIAH CLARK.



NOTE. — The choristers should sing the above examples on accent, etc., and the Teacher should see that every one of them is fully understood.

CHAPTER XLI.

STRIKING THE REST.

When a Rest occurs for all the Voices on the accented part of the bar, a chord * or single bass note † is generally played on the organ:—

Ex. 193. Dr. Croft.

The Chord or note used in this way is always the same as that which it precedes.

If a Rest occurs on the unaccented part of the bar, it is not "struck," but kept silent.

CHAPTER XLII.

SPEED OF MUSIC.

VARIOUS words refer to the SPEED OF MUSIC; those generally used are: —

Largo	Very slow.
Grave	Very slow.
Lento	Very slow.
Adagio	Very slow.
Andante	An easy pace.
Allegretto	Faster than *Andante*.
Allegro	Quick.
Vivace	Lively.

If a gradual increase is required in the speed of a piece, the word *Accellerando*, or its abbreviation, *Accell.*, is employed.

If, on the other hand, the time is to be rendered gradually slower, the word *Rallentando*, or its abbreviation, *Rall.*, is used.

CHAPTER XLIII.

CHANGING OF THE VOICE.

About the age of fifteen, or sometimes earlier, boys voices undergo a change, or, as it is generally called, breaks. Some voices undergo this process very quickly, whilst others are more delayed in the operation.

At the first symptoms of this change, it will be necessary to observe some caution in the practices, such as allowing only a small amount of singing, and that without much exertion.

On no account should transition voices be strained with high notes. If such voices are forced, it may result in total destruction of the voice, present and prospective.

Each particular case must be determined by the teacher, whose experience should enable him to use some discrimination.

Finally. As all voices will occasionally sing either sharp, flat, or with bad tone, — owing to the rise or fall of the temperature, and other causes, — correct intonation must be insisted upon, as far as possible, in all the practices, and the choristers should never be allowed to sing out of tune; but continual stoppages and corrections ought to be made, until the

tone and tune is quite satisfactory. Practicing in this way, with sufficient explanations by the Teacher, will often do much good in cases of false intonation, and the choristers will thus be the better prepared for any changes of the temperature that may occur.

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16.	"One thing have I desired of the Lord"	.35
17.	"Thou shalt guide me"	.25
18.	"O set me up upon the rock"	.25
19.	"Praise the Lord, O my soul"	.30
20.	"Although the fig-tree shall not blossom"	.30
21.	"Our conversation is in Heaven"	.25
22.	"Christ is risen from the dead"	.25
23.	Chant Service in D, consisting of Te Deum, Jubilate, Kyrie, Gloria and Offertory	.40
24.	"In that day shall this song be sung"	
25.	"The Lord is my Shepherd"	
26.	"God is gone up"	
27.	"As Christ was raised up"	
28.	"I will lay me down in peace"	
29.	"Our God shall come"	
30.	"Awake, thou that sleepeth"	
31.	"Shew me Thy ways"	
32.	"Blessed are they which are called"	
33.	"Behold He cometh with clouds"	
34.	"He shall give his angels charge over thee"	
35.	"How long wilt Thou forget me, O Lord"	

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